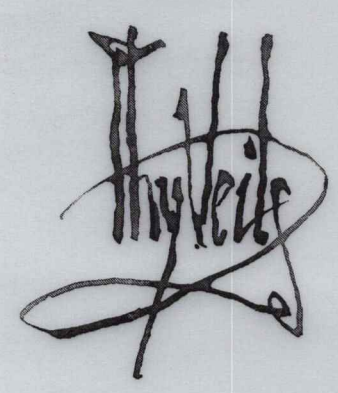

THY VEILS

The Diaphanous Depressions

Presentation by Dumitru Ungureanu
"Observator Cultural" - Bucharest

Many people still complain about the "dryness" of electronic music. It is right that compared to classical instruments a sort of dryness does exist. But this is not the problem. The reproof regards the lack of *feeling* transmitted by the instrumental performer. Some, more pretentious, want to hear the trumpeter's breath, the drummer's gasps, the contrabassist's puffing and the bandmaster's farts. Obviously, they listen to anything but music. Because the music listener appreciates the pure and undamaged sound.

The electric instruments are accepted because there is a man who controls them; the ones simulated through computer software are fully rejected. The expression is invoked. How could a machine with electronic circuits *express* something? But *man* programs the machine and the software, with his soul, passions, sufferings, joys and hopes! Who accuses the computer of insensitivity is in this field – there is almost no need to define it - totally ignorant.
And the ignorance is as greatly accentuated, as the one with the opinion is "something" in the music area.

But, despite its ignorers, humanity evolves.

From the moment the computer entered the music instruments arena, the sound addicted have satisfactions, which were unconceivable before. The speed this instrument evolved with – the quintessence of man-made instruments – is amazing. In 15 – 20 years, the computer "swallowed" approximately three millenniums of creativity. Orpheus' antique lyre, the wooden flute of the middle ages, B.B. King's guitar, everything what meant music instrument can be found again in software. Of course, in order to reproduce them, the sounds were prerecorded. With the emerge of the virtual instruments, this condition is no longer necessary. From now on we will hear sounds never heard before belonging to some instruments that will never be seen, except with the eyes of our mind!

Behind all these – some call them horrors - steps towards accomplishment, stay thousands of people and hours of work, which a spirit like Adrian Leverkuhn, Th. Mann's hero, would salute respectfully. Engineers and computer experts have completed the instrument. When the instrument was capable of "singing", it found itself capable artists to use it, to "work" it out, to torture it, to push it to…Up to where?

For now, this *up to* doesn't drag a border. An hautboy can be used, in its limits, as a percussion instrument. But as a viola or piano – it's rather difficult! The piano can be used instead of a drum because it has an acoustic resonance box with an interesting sound. To blow in it like in an ocarina would mean a gag of mute movies. But, the PC *instrument can* fulfill these immoderacies and many more. And even more guys dare such whacks. Some don't wait for the end of their life in order to be proclaimed as artists. The majority starts by committing irreverence addressed to the contemporaries' commodity. Others do not bother with small stuff. They cleave the viscosity called habit and bring out the jewel of the human condition. Musicians have this ability, left by gods: to point the absolute on a harmless part…

Daniel Dorobantu was destined to such an "operation". He is one of the people who sings and delights on the PC instrument. The proven excellence in obtaining sounds, which are intermediated by the ones belonging to the computer, can create confusions. Daniel is not a genius soft programmer who compiled a marvelous program. As Paganini did not build his violins, nor Daniel writes software. He knows how to put the software to work, throwing with the mouse notes on the part and dragging febrile the controllers' curves in concordance with his sensations, with his own feelings. Beyond the melodic innovation, beyond themes and motives, beyond ample or minimalist orchestrations, what makes Daniel Dorobantu's music compositions singular, in the acoustic material edited under the name of Thy Veils, is exactly what the great musicians achieve thanks to their unique personality: the "touché"! Dorobantu and those like him who use in their creative process the computer achieve the dream of any composer, being that of interpreting his own creation on the dedicated instrument. The novelty is that this instrument is a complete orchestra, with woodwinds, brass winds, percussion, bow instruments, claviers and everything human imagination can musically use! The music signed Thy Veils attests the "personalization" of the PC instrument. Hence, none will freely say that this music is dry, cold, insensitive and the pure(ified) sound lovers will no longer live the fear that they have/hear too little!

The first official edition of a Thy Veils album – Prologue, Powerplay Rec., 1998 – cropped out a particular acoustic universe, with dark and gothic influences, with an ebullient vitality, which is still appreciated today some of the fans as sensational, unique and unrepeatable.

The second album – Against an Oblivion of the Forgotten Abyss, Powerplay Rec., January 1999 – explores the depths of that universe in songs which overwhelm you emotionally and stylistic. Savant orchestrations, superposed, easy – going rhythms, with bass sounds, at the edge of endurance, unsettled the auditory commodity. The science of combining extremes is Thy Veils "brand". On the background of a string orchestra, you would say only cellos and contrabass, with multi – tambered drum insertions and persistent brass packing, a chirp of electric piano is romping in perfect harmony, on an immaculate melodic line, beautiful and conquering as a stellar explosion. In the fall of 1999 the third Thy Veils album – Immemorable, is issued, till now the best sold album of the artist but also the best sold abroad album of a Romanian artist from this category. The eight songs are kind of a summary of the Thy Veils universe. They are not necessarily the best songs Daniel ever composed but they are adapted to the idea. On Immemorable explicitly appear elements of philosophical nature from the artist's discourse. Here it can be felt in a pregnant manner that the man behind the keyboard transformed in piano keys gives to the listener something more than an ear's delight. It could be said that Immemorable is the ars poetica Thy Veils. The opposites of this kind have a certain aridity, given exactly by the implicit "theory". Immemorable is arid only to the level it makes itself carrier of minimalist message. The imbricate philosophy cannot transcribe its transcendence only with the price of syntactic dryness. But this is exactly what the beauty of music can express. It is a century old truism: music is philosophy! With this album, Immemorable, Thy Veils enters the "heavy weight" category of the artists, from whom we are expecting essential music pieces.

The Diaphanous Depressions, first edited under Nonnut Muzik is a necessary step on the path of "absolute conquest" of the means of expression. The aggressiveness of the first two albums becomes gracious and slow. The compositions are simplified almost to the essential, which is kind of anguishing for the artist's admirer already used with the symphonic luxuriance. Actually, Thy Veils, operates with Diaphanous Depressions a lobectomy (attention: not lobotomy!), ablating the part

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The album starts as if Orpheus wonders his fingers on the lyre, announcing the theme of a journey to the center of being, there where pain dwells. The journey is full of danger or at least it doesn't avoid dark spots.

So that no sign of incertitude should exist. Through the Halfdark sends you exactly in the time's tourbillion, in a swirl of glockenspiel, on the undulated wing of the angel who will stay beside you as lead.

Night Desert is the natural consequence of the ordeals you are going through, a night that starts when the simoom calms and you are invited to a (illusion of) ball, a ritual with dervish swingers, with black spirits, as in Saint – Saens' opus Macabre Dance. Here in song no. 3, you can find a perfect mixture – could say sublime, if I was not to avoid great words – of folk dance (of oriental influence, adequate to the journey) with what Daniel Dorobantu, the composer, avoids to tell he aims: symphony!

And suddenly, The Depths! What an allurement to the thirsters of absolute who dare to bring down the mountain, going down in the interior as if they were going up! And it is normal that the descent/ascend should be followed by trumpets and bells, together with angelic voices, with the monody of the cherubim choir hidden in the clouds, somewhere to Empireus as in a famous painting.

The fifth song is a same spot slew, like screwing up in own flesh, as if you want to rip out pain through a greater pain. It is a moment of distress, a furious sleep, a faint at the end of a fall or maybe a little stumble in the popped up stone on the gliding back fall.

It is an odd time when you can ask yourself: but will rain wash away my pain? The piano hits like frozen drops of January rain; but why do you feel pleasure and balm in their beat?

You collapse! But hear, the sound of trumpets, warning that the time that was given to you (as gift or in vain?) is not unlimited! Up, you still have to pass through a long way!

And beware when the storm comes again! The cumulus clouds announce the danger, the strings, the bass, and the brasses circle above you, what are you waiting for? Run, go away, staying means death! Faintly a flute mote/thread breaks through like a ray between clouds, like a dove messenger…

Or maybe like a bird flock driven away by the wind that pushes the clouds…

You see the forest. Maybe - a hideout. Transient and unsure? You shiver under a deceiving tree. Raindrops still get you and cold does not forsake you. What noise is this? Blood freezes on the arteries, the brain bristles under the scratched bark. Damn it, it happens to be that you are in a forest of ghosts who hunt each other and all of them burst towards you! This is no place of rest! For meditation – not at all!

Up, and on the road again! The angel is with you…

If temptation throws itself into your way, stop! Stop and listen to the oboe and bells. They sound like for your death! Death stays like a sword above all. Have you forgotten about her presence? Have you forgotten about your journey? Maybe it is normal; in every journey temporary temptations can distract you. Or maybe not, if you started a crusade. Song number 13, a part with Lydian intarsia is probably the dream of the crusader who got…

… near the wall of a Moorish castle, beyond it the flute and the guitar tempting to definitive rest…

… or, yes, to meditation. Who am I? Where do I come from? Where am I heading to? Who is the shadow that accompanies me? Whose is the mouth that leads me into temptation? What is this sound wrapped on the pipes of an unseen organ?

But interludes do not last forever. The drums tuck and urge again. You have not arrived yet, you have not found yet, you have not picked up yet…

And again you float on unknown seas…

And anger gets to you! It starts slowly, like an epidermal scratch, than it moves on to flesh – and you do not know what it is -, it goes further like a drum set which crumbles your bones and electrocutes your nerves, everything in a multistage labyrinth edifice, where you wonder without Ariadne's thread, hurt by the walls of the cymbals and oiled by the violins' oil, breaking crystal vibraphones, like in abstract dreams…

…From which you awake meditating, on the peak combed by Eolus' blow. The mountain has returned, you are up, on his real side. It is the mountain of pain driven by the simple existence in the world of the body of flesh. And the voyage with – or through – the music of the album is really the story, old as the world, of the spirit in agony with the flesh sufficiency, the story of purification through suffering…

Thy Veils brings on onto this album the biblical theme of atoned sin, of nothingness beaten by creation, of the wind hunt as a bias preoccupation of the princes of the spirit. Or – using the words of Mircea Cartarescu (famous contemporary poet and writer), spoken at the beginning of the journey – the theme of beauty seen as a monstrosity of common people. The theme of the fallen angel, embodied by the man who does not question himself about his condition.

But who asks himself, is bond to initiate the journey to his insides. Because the answer cannot be found in another manner.

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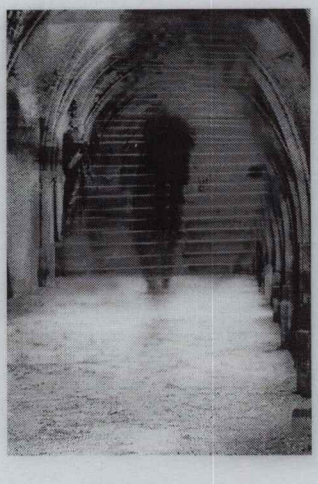

THY VEILS

A Short History

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- *August* - Thy Veils begins working for the first songs.
- *December* - Six short songs were composed for a design project, based on Constantin Brâncusi sculpture, exposed at Tibiscus University Timisoara.

~ 1997 ~

- *December* - Thy Veils' first step on the musical scene by recording several songs on the tape called "Thy Veils - a short presentation of The Diaphanous Depressions".

~ 1998 ~

- *June* - Thy Veils signs a record deal with Powerplay Records, and the audio cassette "Thy Veils - Demo Tape One" is released.
- *July* - Following the positive reaction of the critics and the public, the material is recorded in a professional studio and released as the first album, called *"Prologue"*.
- *July - November* - collaboration with bands such as Arc Gotic and Negură Bunget and live performances in several Romanian cities (last one at Cotroceni Palace in Bucharest).

~ 1999 ~

- *January* - The second album, called *"Against an Oblivion of the Forgotten Abyss"*, is issued. Due the increasing popularity, there are more invitations for interviews and public appearances.
- *February* - "HMM 69", the most important Romanian music magazine, presents Thy Veils on the fourth place of the "Best new comers" category as well as on the fourth place on the "Best keyboard player" category, for the year 1998.
- *April* - Thy Veils makes the soundtrack for a short experimental movie called "Rugă" ("Prayer").
- *October* - A new album is released : *"Thy Veils - Immemorable"*. It is available for free download in mp3 format.

~ 2000 ~

- *March* - The 4th Thy Veils album, entitled "The Diaphanous Depressions", was recorded. For the first time in Thy Veils' music, there are vocal parts, performed by Ciprian Costache and Daniel Dorobantu.
- *October* - The "Immemorable" CD has reached no.4 in the international chart at mp3.com, "Best Selling CD's" category.
- *December* - Thy Veils signed a contract with Stage and Frame Production Inc. from USA. As a result of this contract, 3 Thy Veils songs will be part of the "Good Neighbor" soundtrack, the next movie of this independent film company.

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- *October* - Video Hammer Productions (USA) used Thy Veils' music as soundtrack in "The American Ghost Society's 2001 National Conference" video production.

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- *June* - Nonnut Muzik released Thy Veils' 4th album, "The Diaphanous Depressions" CD.

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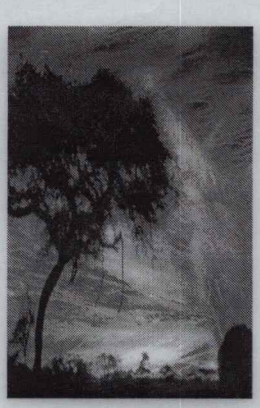

THY VEILS
The Web Dimension

Thy Veils – The Official Website

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Thy Veils – Email address

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Free MP3 songs and online listening

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Online shops featuring Thy Veils CDs

CDBaby.com	www.cdbaby.com/thyveils
CDStreet.com	www.cdstreet.com/artists/thyveils

Distribution information

www.thyveils.com/diaphanous

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Distribution information

www.thyveils.com/diaphanous

THY VEILS
The Diaphanous Depressions

Doru Atomei
KOGAIONON magazine #6
Romania
www.kogaionon.com

" [...] It is for the first time I hear a voice exactly on the first track and I think it should be insisted on since the sound reached another subtle differentiation. [...] As far as what else I should say ... a sober atmosphere but an obscure one. It is a new challenge come from Daniel's horizon I did accept and, honestly, I have no shades of regret! Why shouldn't you try? "

Negru
NEGURA magazine #2
Romania
www.negura.ro

" This fourth Thy Veils material marks definitely something significant for the spiritual evolution of its music. It's not at all that in the past there was a concept of something missing, but more that this time everything goes far beyond, opening new spheres both by intention and by the extent of which that intention goes into the reality as well… And what a musical reality on this album ! It is not so Dark as the first Thy Veils album (Prologue), but at the same time it is not so rhythmic and clean as the precedent one (Immemorable). It's a mixture between these two directions, a fortunate one for sure, as everything sounds in the end more deep, conceptual and profound, this time also with some masterful symphonic touches. Than, there are on just a couple of occasion some real atmosphere growing, and if you're really into the music when those happening, it can be truly painful to get on these heights. But you can look into this album from so many perspectives… It can be seen from the eyes of Desorien – a phantasm of the author's psyche – as a semi-personal diaphanous depression, a confusion caused by the overloading with feelings and knowledge, ended here into the last tack world of winds contemplation, winds you couldn't jump into through their rareness… All the tracks have different moods and feelings; the more different ones are even separated by some knee parts (themes on the albums, such as Bells and Oboe Theme, Flute and Guitar, Waiting Theme….) into emotional sections, making by that the whole album as a modern theatrical play. As for the production… again a masterpiece, both from the sounds used and from the sharpness and power it takes the music to. "

Rik
The Violet Collection
U.S.A.
www.corpusnet.com/rikstuff/Interviews/Intro.htm

" It's no secret that I'm a fan of Daniel Dorobantu's work as Thy Veils. I loved his earlier album Immemorable, raving about the way it took me to new places and exotic lands. It shouldn't come as a surprise then that I equally love his latest effort The Diaphanous Depressions.
Continuing to work largely in a neo-classical vein, Thy Veils has created another stunning work. The Diaphanous Depressions is a powerful collection of eastern flavored songs, each one more impressive than the last. As a writer, Daniel is able to expertly build a song around a simple idea or melody, and add just enough to create something growing, changing, morphing, until it takes on a life of its own. Hunt at the Haunted Forest is a particularly strong example of this idea, using a repeated phrase throughout to achieve a sense of location and place, while giving a sense of motion with the use of pumping percussion, until the point where you're there, galloping through the forest. No One's is another example of the same, where a delicate piano melody plays overtop a mournful string arrangement, and echoing chimes shimmer in and out of the piece giving the sense of a fleeting image that dances around our heads just on the periphery of memory...
Hmmm, I can see that I'm having the same problem that I had when I reviewed Immemorable, that I'm getting carried away by the places this album take me to. But that's okay. As I said earlier, it's no secret that I enjoy the work of Thy Veils. In addition to creating a very emotive and very passionate imagery, his compositions are rich, impressive, and evocative, and are sure to stand out in your mind long after they're done. Listening to The Diaphanous Depressions, I'm sure you'll agree... "

Krasniy
Fortitude Webzine
http://fortzine.cjb.net

" Daniel, the one behind Romanian THY VEILS must be an utterly talented musician and individual. It's the first time I hear anything from this act, however this release is not the debut one. The Diaphanous Depressions provides an hour of relatively short keyboard-based interludes which capture an ample contrast of musical patterns, evoking diverse feelings, varying from meditative moods ("Thoughts", "Waiting Theme",) to mysticism and obscurity which is clearly shown on "The Depths" and "Night Desert". The latter track would be a perfect soundtrack for a dramatic movie or a RPG such as Diablo or stuff like that. The most inspiring song here is the majestic "Winds Anywhere" which left me deeply touched. All in all, this album slightly reminded me of early MORTIIS. I'm speaking of "Fodt Til A Herske" album, although "The Diaphanous..." strikes as a much more emotional and thought out effort. This act must be heard outside Romania, it's impeccable. All hail THY VEILS, praise the emotional ambience and support Eastern Europe! "

Branko Rogošić
Rock Express - nr. 34/35 - Iunie 2002
Yugoslavia
http://www.rockexpress.org

" Thy Veils is a solo project of the charismatic Romanian keyboarder Daniel Dorobantu. The instrumental, atmospheric and (mainly) dark music lives in the land of doom and ambiental gothic offering closed windows to the noisy listeners and to others opens visions about a long past times.
Two compositions are accompanied by lyrics, even though we cannot speak about singing but more about a mystical narration with allegoric reminiscent of the Romanian artist. Musically speaking, the album can be included in the modern classical music genre, but more mystical and atmospheric. "
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